

ANNOUNCEMENT 1964 1965

**SWAIN
SCHOOL
OF
DESIGN**

ESTABLISHED 1881 NEW BEDFORD, MASSACHUSETTS



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HISTORY AND PURPOSE

In 1881, the will of William W. Swain established a non-profit educational institution whose Trustees and Faculty were charged with the responsibility to "qualify the pupils for the practical duties of life in the spheres they will be probably called upon to act in." Originally named the Swain Free School, a variety of subjects were taught including courses in language, mathematics, science, history, logic and art. With the development of other educational facilities in the community, increasing emphasis was placed on instruction in the arts. Today the Swain School of Design is a co-educational professional art school offering a four year program in the visual arts. It holds the distinction of being the oldest private art school in the State devoted exclusively to the teaching of fine and commercial art.

As a professional art school, Swain holds a unique place among contemporary educational institutions. The strong emphasis of the Swain program on design and technique is in obvious contrast to the current trend of compromising the traditional training of the artist with the demands of an academic curriculum.

The Trustees and Faculty of the Swain School believe that in developing a superior professional art school they are not only fulfilling a vital responsibility to the community but meeting a great challenge. If this country is to maintain a tradition of excellence in the visual arts, it must have artists and designers thoroughly trained in the fundamentals of their craft since the leading artists and designers achieved their greatest statement as a result of the struggle with the technical demands of their profession.

While emphasizing Swain's function as a professional art school, as distinguished from a college or university, it is not meant to suggest a lack of concern for the liberal arts. The faculty has been selected for both their ability as practicing artists and for their wide interests in an effort to develop an active intellectual community. After graduation from Swain, academically qualified students are urged to go to a liberal arts college or university to complete their requirements for a degree. This usually takes an additional two years of study. From an educational viewpoint such a program affords the student a logical distribution of time placing the greatest emphasis on studio work in the early years when the student has the most patience for the mastering of the fundamentals of the craft and introducing the liberal arts during those latter years when they would have the most obvious relation to the process of self exploration and personal fulfillment.

The Swain School of Design is a charter member of the American Federation of Arts, an associate member of the National Association of Schools of Art and a member of the American Association of Museums.

The School is approved by the Board of Collegiate Authority, the Veterans Administration, and the United States Department of Justice for the training of foreign students.

The School grants a diploma to graduates who have successfully completed the four years of prescribed study.

COURSES OF STUDY

In order to understand the curricula and the specific course requirements outlined in this catalogue more fully, it is first necessary to recognize the specific aims and considerations from which the Swain program evolved.

The curricula developed at Swain is in two parts, the Foundation and the Major Programs.

FOUNDATION PROGRAM

The Foundation Program, involving the first and second year, is directed at four goals considered necessary in the mastery of the artist's craft.

An ability to render the likeness of the human figure, still life objects and landscape in common drawing and painting media.

A knowledge and understanding of traditional theories of color and composition.

An ability to analyze and resolve a variety of problems in two and three dimensional design.

A knowledge and understanding of the most significant aspects of art history and aesthetics.

The Foundation Program correlates work in drawing, design, art history, painting and the graphic processes. In contrast to the more traditional approach, the emphasis in each course is not on an independent body of information but common or contrasting solutions to the basic problems such as line, shade, space and volume. The student is lead through a carefully planned series of problems and research projects; for example, line is introduced in both the drawing and design classes during the same week. While the drawing instructor emphasizes the use of line to convey a naturalistic image, the work in design involves the use of line as an abstract element that can be used to create solutions to whole new functional problems such as lettering or a poster layout.

The four semesters of art history were planned in relation to the studio program. The objective of these courses is to provide the students with a broader and more critical view of the arts. Through the seminar approach, the reading of assigned texts and the writing of research papers, the student is encouraged to develop his ability to analyze and express himself verbally.

The emphasis on basic skills and concepts in the first two years makes it possible to maintain instruction in the Major Programs on a high professional level. Furthermore, the individual will have to face many unexpected and unplanned challenges within the full span of his career. The Foundation Program assures the student of having a wide frame of reference and skills with which to meet these problems.

MAJOR PROGRAM

The two Major Programs offered are Commercial Design and Illustration, and Painting and Drawing.

The Major Program, which comprises the last two years at Swain, is a radical departure from the Foundation Program. The Program, built around the student's specific vocational needs, is more individual in nature since the student instead of taking formal courses, spends the principal part of his time in his major workshop. Essentially this program most resembles the tutorial or honors program in a liberal arts college. The weight of responsibility for organizing research materials, equipment and time is gradually transferred to the student. The teacher's role becomes that of the critic, approximating, as clearly as possible, a professional situation.

Since the Major Program is essentially individual in nature, imposing no specific standards or requirements on the student, the problem of guidance and evaluation of student achievement becomes particularly important. During the third year the adviser plans a program of studies with the student. At the beginning of the fourth year the student presents to a committee of the faculty an outline of his plans, a first draft of sketches, layouts or models. Periodically the student meets with the committee to present work done and discuss revisions and projected plans. Though no school can program into being an independent and responsible individual, such a curricula does set up a situation in which the student can achieve genuine maturity as an artist and as a person.

OUTLINE OF COURSES OF STUDY

FOUNDATION PROGRAM

FIRST YEAR

Subject		Clock Hours	Credit Hours	
Drawing	{	15	7	7
Sketching				
Design I		12	6	6
Art History Ia, Ib		3	3	3
		30	16	16

SECOND YEAR

Drawing and Graphics	9	4	4
Life Drawing I	6	3	3
Design II	6	3	3
Art History IIa, IIb	3	3	3
Introductory Painting	6	3	3
	30	16	16

OUTLINE OF COURSES OF STUDY

MAJOR PROGRAM

COMMERCIAL DESIGN AND ILLUSTRATION

THIRD YEAR

Subject	Clock Hours	Credit Hours	
Illustration Workshop	8	4	4
Life Drawing II	6	3	3
Commercial Workshop I	12	6	6
Critique and Research	4	2	2
	30	15	15

FOURTH YEAR

Commercial Workshop II	24	12	12
Electives	6	3	3
	30	15	15

PAINTING AND DRAWING

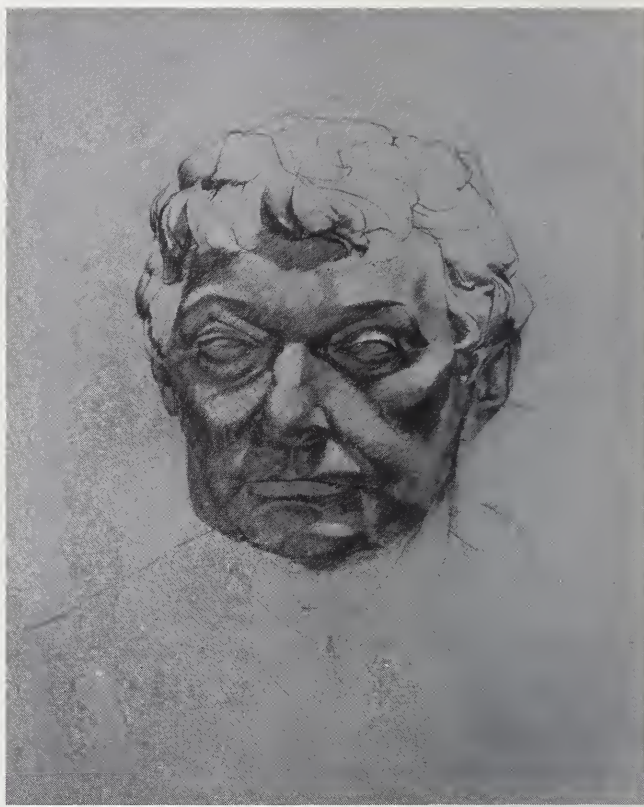
THIRD YEAR

Subject	Clock Hours	Credit Hours	
Painting Workshop I	12	6	6
Graphics	6	3	3
Life Drawing II	6	3	3
Composition	3	1½	1½
Painting Techniques	3	1½	1½
	30	15	15

FOURTH YEAR

Painting Workshop II	24	12	12
Electives	6	3	3
	30	15	15

FOUNDATION COURSES



DRAWING AND GRAPHICS

DRAWING Emphasis is placed upon the observation and understanding of natural forms and their translation through line, form, light and shade. A complete study of the human skeleton and muscle structure is included. Media used are pencil, charcoal, crayon, silver point, and a limited palette of black and white oil paint.

DRAWING AND GRAPHICS While continuing the basic studies of the previous year, Drawing and Graphics places special concentration on composition and freer technique, and introduces wet and mixed media. Incorporated in the program is a comprehensive course in graphics that allows each student the opportunity to acquire a working knowledge of relief printing (linoleum and wood block), intaglio printing (drypoint, etching and aquatint), and serigraphy.

LIFE DRAWING I, II AND III A concentrated study of the life model.

SKETCHING This class gives the student experience in rapid drawing with emphasis on gesture to complement the disciplined approach in Drawing.

Drawing includes: anatomy, composition, perspective and varied techniques.

DESIGN

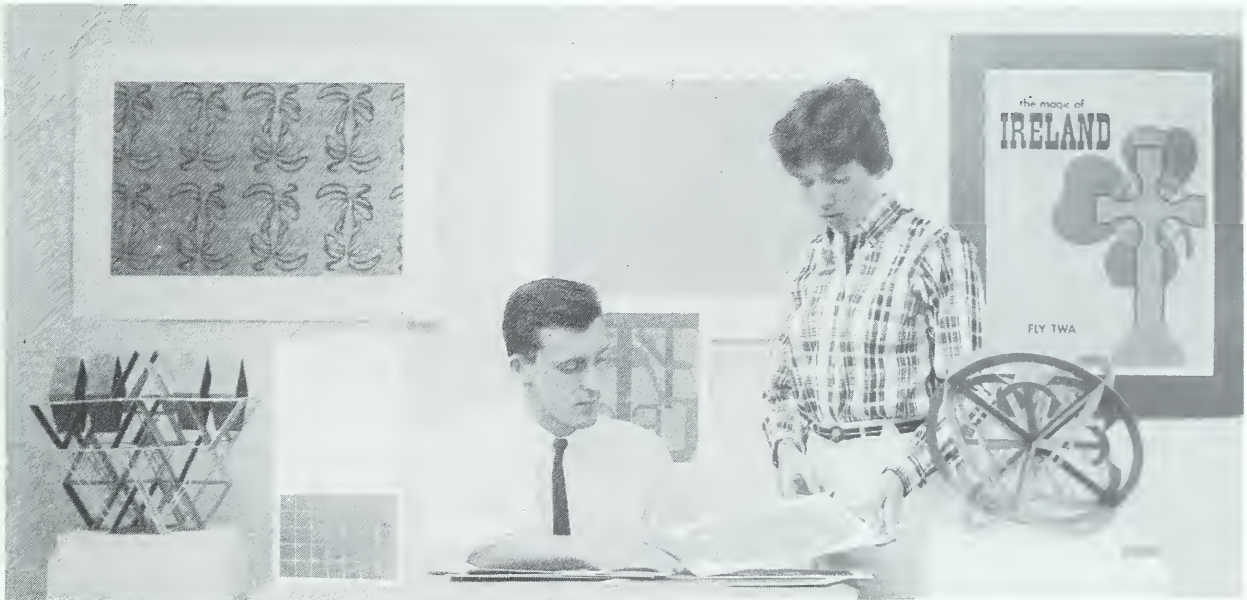
DESIGN I The course is concerned with the basic elements and principles of design. Line, shape, color, value, texture, space and form are studied not only as tools for the description of nature but as abstract elements with their own laws of structure. In the first semester the student is limited to simple media in black, white and gray.

A close coordination of assignments with problems incurred in drawing emphasizes similarities and contrasts of approach.

The second semester is devoted exclusively to color and its relationship to space, light and form. Three dimensional as well as two dimensional exercises are used.

DESIGN II The emphasis is on the application of the experience and ideas learned in the previous year to the resolution of functional problems such as lettering, advertising layout, package design, and pictorial composition.

Design includes: lettering, perspective, color theory, and varied techniques.



FOUNDATION COURSES

ART HISTORY

ART HISTORY Ia and Ib Art History Ia is closely related to the freshman studio program. The basic elements of line, texture, shape, space and color are studied in relation to classicism and romanticism. With an emphasis on these polarities, the transition from Classic, Medieval and Renaissance sculpture and painting is reviewed.

The second semester includes a study of Renaissance and Baroque art in northern Europe.

ART HISTORY IIa and IIb During the first semester, the effect of sociological and historical conditions on the arts are studied in relation to the American painting tradition.

As a summation of the two year program in art history, work in the fourth semester is focused on problems of criticism and pictorial analysis. These issues are discussed with reference to the 19th and 20th century European painting and sculpture.

As part of all four semester's work, readings and research papers are assigned involving both art and related literary works. Readings in Berenson, Wollfflin, Read, Mumford are included.



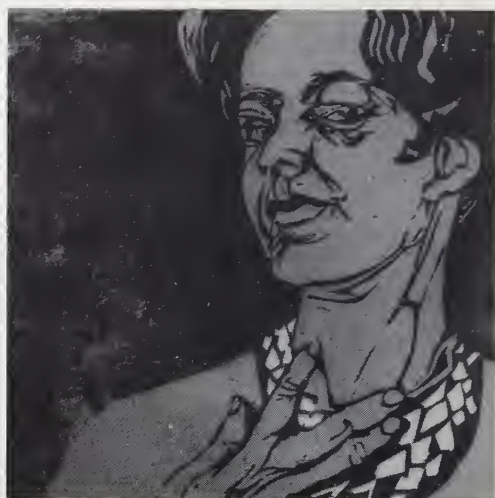
INTRODUCTORY PAINTING

INTRODUCTORY PAINTING is based on the drawing, design, and color experiences gained in the previous year.

A groundwork in traditional methods of representation and composition is studied in a series of studio problems and seminar type criticisms. Problems in the visual organization of volumes in space through still life, figure composition, and the portrait, provide the student with a basis for representational painting and illustration.

Introductory Painting includes: perspective, anatomy, color theory and basic oil painting techniques.

MAJOR COURSES



COMMERCIAL DESIGN AND ILLUSTRATION

COMMERCIAL WORKSHOP I AND II, ILLUSTRATION WORKSHOP, CRITIQUE AND RESEARCH The Commercial Workshop integrates the basic design elements with the functional and creative applications of typography and technical skills into a strong, direct presentation of graphic design. Communication in advertising and other design areas is investigated through class research and individual projects. Illustration includes painting, graphics and drawing within the framework of design communication. A scheduled critique encourages an exchange of creative verbal as well as visual ideas.

Commercial Design and Illustration includes: calligraphy, lettering, typography, layout, and production techniques.

PAINTING AND DRAWING

PAINTING WORKSHOP I AND II, COMPOSITION AND CRITICISM, PAINTING TECHNIQUES Painting Workshop develops from materials first presented in the introductory drawing and painting studios. In conjunction with the Painting Workshop, a concentrated study of traditional and modern art theory is made in Composition and Criticism. Painting Techniques is a laboratory course in which the student is introduced to the history and practice of a variety of basic painting media. Through class and individual problems the student is enabled to develop as a serious painter.

Painting and Drawing includes: oil, encaustic, egg tempera, and egg oil emulsion media.



MAJOR COURSES

GRAPHICS

The printmaking workshop gives a traditional grounding in the basic techniques of relief and intaglio printing. The relation of graphics to type and industrial methods is discussed. The advanced student is encouraged to experiment and unify graphic techniques with his individual approach.

While a major in Graphics is not offered, it can constitute an important part of a student's work in both the Commercial Design and Illustration, and Painting and Drawing Programs.

Graphics includes: linoleum cuts, wood cuts, wood engravings, drypoint, etching, metal engraving, and aquatint.



ADMINISTRATION AND FACULTY

DAVID LOEFFLER SMITH (1962), Director and Lecturer in Art History
B.A., Bard College; M.F.A., Cranbrook Academy of Art; Student of
Hans Hofmann; Raphael Soyer.

ALDA ALVES, Registrar.

ALLEN DALE CURRIER, Admissions and Public Relations Director
A.A., Harvard University.

ALICE JOHNSON (1957), Instructor in Fashion Design
Diploma, Pratt Institute; New Bedford Institute of Technology;
Apprentice Designer, Angotti's, Northampton, Mass.

KETURAH KOWALKE (1961), Instructor in Commercial Design
B.F.A., Art Institute of Chicago and University of Chicago.

RONALD KOWALKE (1961) Instructor in Drawing and Graphics
Art Institute of Chicago and University of Chicago;
B.A., Rockford College; M.F.A., Cranbrook Academy of Art.

EDWARD LAZANSKY (1964), Instructor in Painting and Drawing
B.F.A., Syracuse University; M.A., Oberlin College;
Student of Edwin Dickinson; Ecole des Beaux - Arts.

DANIEL RADIN (1964), Instructor in Design
Queens College; University of Connecticut;
B.F.A., Cranbrook Academy of Art; M.F.A., Cranbrook Academy of Art.

FACULTY ASSOCIATES

SIGMUND ABELES, Artist in Residence, Wellesley College
Pratt Institute; Brooklyn Museum School; Skowhegan School of Art;
Art Students League; A.M., University of South Carolina; M.F.A.,
Columbia University.

JOYCE REOPEL ZABARSKY, Assistant Professor, Wheaton College
Diploma, School of the Worcester Art Museum; Yale Norfolk Art School;
Ruskin School of Drawing and Fine Arts, Oxford University;
Associate scholar, Radcliffe Institute for Independent Studies.

MELVIN J. ZABARSKY, Assistant Professor, Wheaton College
School of the Worcester Museum; Ruskin School of Drawing and Fine
Arts, Oxford University; B.F.A., Boston University; M.F.A.,
University of Cincinnati.

VISITING PROFESSIONALS 1963 1964

HARRIS L. BEHLERT, Art Director, Mead Container, Inc.

LOUIS KAEP, Vice President, Vogue Wright Studios

NAIDA MacSHERRY, Fabric Designer, Boris Kroll, Inc.

LOCATION AND BUILDINGS

Built on the site of the original William W. Swain residence, the School is located in an area of New Bedford noted for important examples of 18th and 19th century architecture. In close proximity to the campus is the New Bedford Public Library and the Whaling Museum. The Library is of particular value to the School for its fine collection of paintings illustrating the unique artistic tradition of the city. New Bedford was the birth place of Albert Ryder and home of Alfred Bierstadt and Dwight Tryon. The Museum of the Old Dartmouth Historical Society records another aspect of the city's history, that of the whaling industry. Across the street from the museum is preserved the Seaman's Bethel which Melville describes in his classic novel *Moby Dick*. The cultural life of the city is further augmented by its advantageous position between Boston, Providence and Cape Cod.

The campus is bounded by County, Hawthorn and Orchard Streets. The buildings include the main school complex, adjoining Crapo Gallery, and two faculty residences.

Following the loss of the Swain residence by fire in 1948, a new brick building was constructed housing three large studios, library, storeroom, faculty and administrative offices. Two more studios and a fireproof vault for the storing of paintings were added in 1961, the gift of Mr. and Mrs. John M. Bullard and the William W. Crapo Foundation. All of the painting studios take advantage of northern light.

The Swain Library is adjacent to the studios. It is maintained as a specialized collection, emphasizing those areas relevant to the school curriculum. All books and periodicals are readily accessible in open stacks. Swain students do have the additional privilege of borrowing from the New Bedford Public Library, which offers a wide selection for general reading.

The Gallery is attached to the main school building, thus easily accessible to the students. On the main floor, it has a large central exhibition hall and student lounge. The School's graphic studio and photography laboratories are located in the basement.

Built originally in 1925, with funds provided by William W. Crapo, gallery activities today are supported by the Crapo Gallery Sponsors. The Gallery program includes a series of lectures on art. In recent years there have been important exhibitions of 19th and 20th century masterpieces, a yearly drawing show and surveys of the work of significant contemporary artists.

ACADEMIC PROCEDURES AND REGULATIONS

GRADES A grade scale of A B C D and F is used to designate the students' standing. The letter grades are considered the equivalent of the following percentage scale: A=90-100, B=80-90, C=70-79, D=60-69. The grade of E or Incomplete is a substitute grade for situations in which students could not complete required assignment due to circumstances beyond their control. The required work must be completed by a designated time for a student to be awarded credit. For the computation of scholastic averages, reported grades have the numerical value of A=4.0, B=3.0, C=2.0, D=1.0, F=0 for each credit hour.

CREDIT HOURS Credit hours in almost all courses are based on a ratio of one credit for every two hours of scheduled studio time and one hour of outside work per week for one semester. Credit hours for academic subjects are based on a ratio of one credit for every one hour of class attendance and one hour of outside preparation per week for one semester.

PROBATION A Freshman earning a semester average of less than 1.7 and an upper class student one of 2.0 is placed on probation. Any student who is on probation for two consecutive semesters will be subject to dismissal.

ABSENCE Absences are considered permissible only in case of illness or for other reasons of necessity. It is the student's responsibility to notify the School immediately of his absence and its cause. Missing work must be made up whenever a student has been absent.

ACADEMIC PROCEDURES AND REGULATIONS

GRADE REPORTS Grade reports will be given out at the end of each semester. Freshman and other students whose grade average is D or less will receive a grade report at mid-semester.

REGISTRATION Students already in the School are required to register and make out tentative schedules for the following year by June 1. All students enrolling after the school opening date are required to pay a late registration fee of five dollars.

GRADUATION REQUIREMENTS Completion of 120 credit hours including the Foundation Program (or its equivalent), and a Major Program with a cumulative grade average of C or better, is required of all students entering after September 1962.

TRANSCRIPTS Graduates and students in good standing are entitled to one complete statement of their school record without charge. For each additional copy a charge of one dollar will be made.

STUDENT WORK The School reserves the right to retain two works of each student for exhibition purposes. All other property must be removed from school premises at the end of the academic year. At no time does the School have responsibility for student property.

ADMISSION PROCEDURES

Admission requirements have been designed to select students who give promise of excellence in the field of art.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest and unusual ability or promise may be considered for admission as a special student at the discretion of the admissions committee. Each applicant is considered on the basis of his aptitude as well as his character and personal qualifications. Most students are enrolled in a full five days a week program but in exceptional cases a special student is admitted for a more limited program.

Each applicant must complete the School's application form and submit it together with \$5.00 application fee (not refundable and not credited to any school bills) to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file, also, three letters of recommendation and the school medical form signed by the family physician. It is recommended that the applicant visit the School and arrange for a personal interview by the Director, preferably no later than May 1st.

Each applicant must submit a portfolio of original work clearly marked with his name, address, telephone number and the name of his school. The portfolio is to be no smaller than 16" x 20". A neat presentation is advised. Work submitted can be done either independently, or under guidance, but should be so designated.

The following items are requested:

1. A self-portrait in pencil or charcoal to be done from life in a line technique.
2. An interior to be done from a room in your home.
3. A still-life that includes at least four objects plus branches, twigs, leaves or flowers in pencil or charcoal to be done from life.
4. A flower pattern to be used on printed drapery material, in three colors.
5. A book jacket in three colors.
6. A design using geometric shapes in black and white
7. One to three drawings or paintings of one's own choice.

FEES AND EXPENSES

TUITION	\$400.00 per year	Application for Admission (Freshman only)	\$5.00
	\$100.00 per year for one day weekly	Laboratory Fee (Regular student)	\$10.00
	\$200.00 per year for two days weekly	Locker Fee	\$2.50
	\$300.00 for three days weekly		

A deposit of \$25.00 is required of all new students within two weeks following notification of acceptance for admission. It is applied to the charges of the academic year and it is not refundable after May 1st.

All fees must be paid at the time of registration, unless special arrangements are made with the Registrar. Any student with bill not paid by the second Monday of the semester, will not be allowed to continue in classes.

Since school operating expenses are planned on a yearly basis, no refunds can be made.

FINANCIAL ASSISTANCE

In keeping with the original wishes of the founder, William W. Swain, tuition is maintained at a minimum. An individual tuition payment represents less than one-half of the actual costs incurred in the education of that student at Swain and in effect constitutes a scholarship for every person in the school.

Scholarship aid is available to a limited number of students from general school resources and the Charles A. Yaeger trust. Financial assistance is allocated on the basis of proven artistic ability (usually limited to students above the freshman level) and need. All scholarship applicants are required to file a Parents confidential statement.

The Massachusetts Higher Education Assistance Corporation now offers a loan program for needy students who are residents of the State. These loans are made by commercial banks to the individual and are guaranteed by the Corporation. Repayments are scheduled after graduation. A modest interest rate is charged.

Many towns and cities have scholarship and loan funds made available by community trusts, foundations or religious organizations or through educational, fraternal or civic organizations. Information on such awards can usually be obtained from guidance counselors or members of these organizations.

MISCELLANEOUS INFORMATION

HOUSING The School does not maintain dormitories. A diversified list of accommodations is available. It is suggested that any student wishing to make housing arrangements apply well in advance of the opening of school, stating type of accommodations and price range desired.

MEDICAL CARE The services of a school appointed physician are available to all students. Charges are made directly to the student. All students are urged to avail themselves of low-cost Health and Accident Insurance policies. Forms for the Blue-Cross Blue-Shield student policies are available through the School.

STORE The School maintains a supply of materials required for classes. Prices are kept to a minimum.

A variety of beverages and candy are available from vending machines.

SATURDAY CLASSES A program of Saturday classes for children 8 to 18 is conducted during the school year. A separate bulletin is issued describing these classes and listing fees.

SUMMER SCHOOL Classes for both children and adults are held during the summer. A separate bulletin is issued describing these programs and listing fees.

The Trustees and Administration reserve the right to make changes in all phases of the school program without further notification when deemed necessary.

MAIL ADDRESS 19 Hawthorn Street, New Bedford, Massachusetts, 02740

TELEPHONE 993-3158

CLASS HOURS 8:30 to 3:30 Monday through Friday, Lunch 12:30 to 1:30

OFFICE HOURS 8:30 to 4:00 Monday through Friday

CALENDAR

1964

September	14	Monday	First Semester begins
October	12	Monday	Columbus Day
November	11	Wednesday	Veterans Day
	25	Wednesday 12:30 P.M.	Thanksgiving Recess begins
	30	Monday 8:30 A.M.	Classes resumed
December	18	Friday 3:30 P.M.	Christmas Vacation and Independent Studies Period

1965

January	4	Monday 8:30 A.M.	Classes resumed
	21	Thursday 3:30 P.M.	First Semester ends
	25	Monday 8:30 A.M.	Second Semester begins
February	22	Monday	Washington's Birthday
March	19	Friday 3:30 P.M.	Spring Vacation and Independent Studies Period
	29	Monday 8:30 A.M.	Classes resumed
April	16	Friday	Good Friday Holiday
	19	Monday	Patriots' Day
May	3 - 7		Senior Reviews
	20	Thursday 3:30 P.M.	Second Semester ends
	21	Friday 8:00 P.M.	Commencement Exercises

1965

September	20	Monday	First Semester begins
October	12	Tuesday	Columbus Day
November	11	Thursday	Veterans Day
	24	Wednesday 12:30 P.M.	Thanksgiving Recess begins
	29	Monday 8:30 A.M.	Classes resumed
December	17	Friday 3:30 P.M.	Christmas Vacation and Independent Studies Period

1966

January	3	Monday 8:30 A.M.	Classes resumed
	27	Thursday 3:30 P.M.	First Semester ends
	31	Monday	Second Semester begins
February	22	Tuesday	Washington's Birthday
April	1	Friday 3:30 P.M.	Spring Vacation and Independent Studies Period
April	8	Friday	Good Friday
	11	Monday 8:30 A.M.	Classes resumed
	19	Tuesday	Patriots' Day
May	2 - 6		Senior Reviews
	26	Thursday 3:30 P.M.	Second Semester ends
	27	Friday 8:00 P.M.	Commencement Exercises

TRUSTEES

W. JULIAN UNDERWOOD, President
THOMAS N. BUCAR, Treasurer
GEORGE C. PERKINS, Secretary

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MRS. ALFRED U. COLLINS
GEORGE L. CONSIDINE
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MRS. DOROTHY S. OWEN
WILLIAM TALLMAN

ADVISORS

JOSEPH A. COLETTI, Sculptor, Member,
Massachusetts State Art Commission
BARTLETT H. HAYES, JR., Director,
Addison Gallery of American Art
PHILIP HOFER, Curator of Printing and Graphic Arts,
Houghton Library, Harvard University
BORIS MIRSKI, Director, Boris Mirski Gallery
ARTHUR UPHAM POPE, Professor of Fine Arts, Emeritus,
Harvard University
OLIVER PRESCOTT, JR., Attorney
MRS. ALICE N. REYNOLDS, Assistant Professor of Art,
Boston University
S. MORTON VOSE, Director, Vose Galleries

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